

SAUTE2015

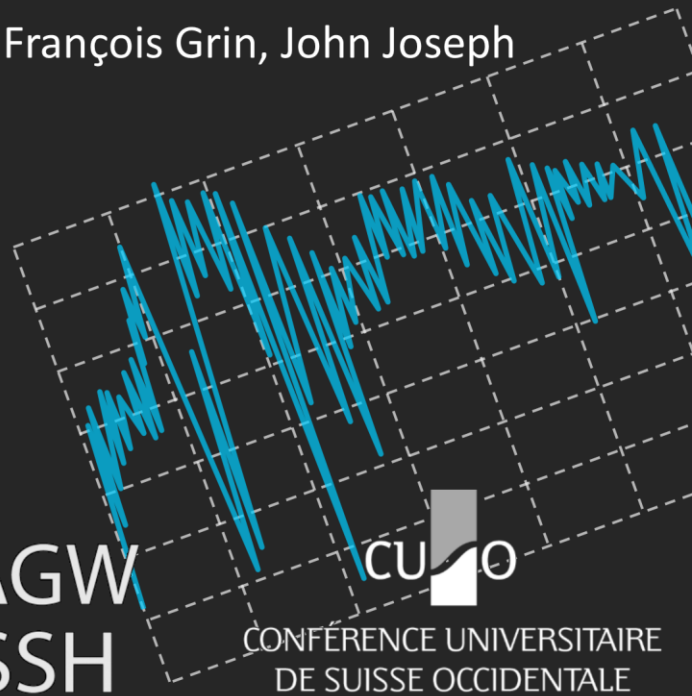
ECONOMIES OF ENGLISH

24-26 April 2015

University of Geneva
Faculty of Letters
Rue De-Candolle 5

Guest Speakers: Laura Brown, Stefan Collini, François Grin, John Joseph

Website: <http://www.unige.ch/saute2015/>



**UNIVERSITÉ
DE GENÈVE**
FACULTÉ DES LETTRES
Département de langue
et littérature anglaises



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CONFÉRENCE UNIVERSITAIRE
DE SUISSE OCCIDENTALE

Welcome to the University of Geneva!

The English Department of the University of Geneva would like to welcome all participants to the SAUTE2015 biennial conference *Economies of English!*

Erzsi Kukorelly, Martin Leer and Genoveva Puskas



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Programme

Friday 24 April

Bastions Building: Rue de Candolle 5

9:00	Registration and morning coffee	
9:30	Welcoming remarks – B101	
10:00	Keynote Lecture – B101 John Joseph, University of Edinburgh Saussure's Value(s) Chair: Genoveva Puskas	
11:00	Panel 1: B101 Money and Language in Early-Modern England Chair: Lukas Erne	Panel 2: B111 The Value of Language and Literature Chair: Miriam Locher
	Richard Waswo, University of Geneva	Claire Forel, University of Geneva
	Shakespeare and the Modern Economy Margaret Tudeau-Clayton, University of Neuchâtel Putting the Monetary and Linguistic House in Order: Gresham's Law and 'The King's English'	The Value of and in Learning Foreign Languages Martin Leer, University of Geneva Store of Value, Measure of Value, Means of Exchange: Money and Literature
12:15	Lunch – Centre Médical Universitaire, rue Lombard	
13:30	SAUTE AGM – B101	
15:00	Coffee break	
15:30	Panel 3: B111 Economies of Style Chair: Virginia Richter	Panel 4: B101 Economy and Shakespeare Chair: Indira Ghose
	Justin Edwards, University of Surrey Counterfeit Fictions: Charles Brockden Brown, Money, and the Circulation of Texts	Alice Leonard, University of Neuchâtel The Economy of Foreignness in <i>Henry V</i> and <i>The Dutch Connection</i>

	Sangam MacDuff, University of Geneva 'Scrupulous Meanness', Joyce's Gift, and the Symbolic Economy of <i>Dubliners</i>	Derek Dunne, University of Fribourg Counterfeiting <i>Hamlet</i>
	Nicholas Weeks, University of Geneva Beckett – Vico – Joyce: 'A Savage Economy of Hieroglyphics'	Lukas Erne, University of Geneva The Economics of Misattribution and <i>Cupid's Cabinet Unlock'd</i> by W. <i>Shakespeare</i>
17:30	Keynote Lecture – B101 Laura Brown, Cornell University Species, Specie and Forms of Affinity in Eighteenth-Century English Literature Chair: Erzsi Kukorelly	
19.30	Conference Dinner – Café du Marché (16, Boulevard Henri-Dunant, tel. 022 320 85 46)	

Saturday 25 April

Philosophes Building: Boulevard des Philosophes 22

9:15	Keynote lecture – Phil 201 François Grin, University of Geneva Assessing the Economics of English in Europe Chair: Martin Leer	
10:15	Morning coffee	
10:30	Panel 5: Phil 102 The Production of Literature from Typing to Publishing Chair: Nicholas Weeks	Panel 6: Phil 211 Social Capital and Economies of Status Chair: Barbara Straumann
	Alexandre Fachard, Universities of Geneva and Lausanne The Socioeconomic Lives of Early Typists	Indira Ghose, University of Fribourg Honour and Cultural Capital in Renaissance Courtesy Literature

	Anna Iatsenko, University of Geneva The Market of Black Print: Strategies of Resistance in Toni Morrison's <i>The Bluest Eye</i> and Vincent O. Carter's <i>Such Sweet Thunder</i>	Crispin Thurlow, University of Bern 'A World Apart': Language, Materiality and the Global Semioscope of Super-Elite Status	
11:40	Panel 7: Phil 102 Economy and Ecology Chair: Bryn Skibo	Panel 8: Phil 211 Economies of the Body Chair: Anna Iatsenko	
	Ronald Milland, Queens College Re-reading Economics: Analysing the Financial Superstructure through the Lens of Literary Analysis	Martin Mühlheim, University of Zurich Slippery Subjects: Intersecting Economies of Genre in Coming-Out Films, 1995-2015	
	Arnaud Barras, University of Geneva Economy, Ecology, Ecopoiesis: Trace and Plasticity in Jane Urquhart's <i>A Map of Glass</i>	Carla Scott, Collège de Genève The Economy of (De)Fining the Body: The Case of Ferguson	
12:50	Lunch: picnics will be made available in the covered courtyard		
14:00	Panel 9: Phil 201 Money, Debt and Poverty in the Victorian Novel Chair: Valerie Fehlbaum	Panel 10: Phil 211 The Value of the English Language Chair: Didier Maillat	Panel 11 : Phil 102 Spiritual and Moral Economies Chair: Margaret Tudeau Clayton
	Barbara Straumann, University of Zurich How to Live Well on Nothing a Year: Money, Credit and Debt in William Makepeace Thackeray's <i>Vanity Fair</i>	Virag Csillagh and Eva Waltermann, University of Geneva Teaching and Learning English in Geneva: Questions of Economy, Identity, Globality and Usefulness	Sarah Brazil, University of Geneva Buying Back Grace: The Economics of Redemption

		Sarah Chevalier, University of Zurich	Marlon Ariyasinghe, University of Geneva
		The Value of English in Multilingual Families	The Vicious Cycle of Moral Hazard in Kate Jennings's <i>Moral Hazard</i> and William Shakespeare's <i>The Merchant of Venice</i>
	Virginia Richter, University of Bern	Chathurika Senanayake, Monash University, Australia	Rahel Orgis, University of Neuchâtel
	The Agency of the Poor: Economy in Thomas Hardy's Novels	Linguistic Journey towards Economic Success in Martin Wickramasinghe's <i>Koggala Trilogy</i>	"Father and son, I ha' done you simple service here": The (Interrupted Circulation of Money in Dekker and Middleton's <i>Roaring Girl</i>
16:00	Coffee Break		
16:20	Panel 12: Phil 211 Economies of Narrative Transgression Chair: Kimberly Frohreich	Panel 13: Phil 102 Economies of Contemporary Poetry Chair: Rachel Falconer	
	Lisann Anders, University of Zurich	Andrew Miller, Copenhagen	
	'Caught in the Image': A Literary Approach to Transgressing Boundaries in New York City in the 1920s	The Ekphrastic Economy	
	Sonia Nayak, Duke University	Oran McKenzie, University of Geneva	
	The Rhizombie Novel: An Alternative to Capitalist Narrativity	Spillage and Banditry: Anne Carson's Derivatives	
17:30	Keynote lecture – Phil 201 Stefan Collini, University of Cambridge The Muse in Academe: 'English' and Its History Chair: Martin Leer		
18:30	Apéro d'adieu		

Sunday 26 April: The Changing Value of English Studies (CUSO)

St Ours Building (SO 019), Rue Saint-Ours 5

9:00 Seminar 1: The Value of English Studies

Discussion of the distributed texts with the three keynote speakers: Prof. Laura Brown (Cornell), Prof. Stefan Collini (Cambridge), Prof. John Joseph (Edinburgh)

Questions for discussion:

Given the appeals to Socrates, Humboldt, Newman, Arnold and Mill in the current debates, where is the change in the value of English Studies (or the humanities)? If there are changes, are they changes in extrinsic or intrinsic value? Are English Studies headed for extinction? Or just in ruins? What kind of “value” are we talking about? Economic metaphor or Saussurean sign system?

(texts: Martha Nussbaum, from *Not for Profit? Why Democracy Needs the Humanities* (2010), Stefan Collini, *What Are Universities For?* (2012), Helen Small, *The Value of the Humanities* (2013), J.M.Coetzee, “Universities Headed For Extinction” (2013))

10:30 Coffee break

10:45 Seminar 2: Changing Values and Paradigm Shifts

Question for discussion: Are paradigm shifts within the discipline of English Studies related to public debates about the value of the humanities?

12:00 Lunch

13:00 Group Workshop: Practical rhetoric

How do I define and defend my own PhD project in relation to the changing valuations of my field?

14:00 Coffee

14:30 Individual presentation of “What is the value of my PhD project and how does it contribute to the academic field?” (with feedback)

16:00 Approximate end-point

Student preparation: Read the uploaded texts and prepare a 5 min. presentation of “the value” of your PhD project as it relates to your general academic field.

Keynote Speakers

Laura Brown

John Wendell Anderson Chair of English Literature and Deputy Provost, Cornell University, is an expert on the eighteenth century and the author of *Ends of Empire: Women and Ideology in Early Eighteenth Century English Literature* (1993), *Fables of Modernity: Literature and Culture in the English Eighteenth Century* (2001), *Homeless Dogs and Melancholy Apes: Humans and Other Animals in the Modern Literary Imagination* (2010).

Stefan Collini

Professor of English, University of Cambridge, is perhaps best known for his polemics against the total monetization of British Universities, collected in *What Are Universities For?* (2012), but he has published very substantially in nineteenth and twentieth century literature and intellectual history: *Absent Minds: Intellectuals in Britain* (2006), *Common Reading: Critics, Historians, Publics* (2008), *That's Offensive! Criticism, Identity, Respect* (2011).

François Grin

Professor of Economics in the Faculty of Translation and Interpreting of the University of Geneva, is the head of the Observatory on Economy, Languages and Training, and is the coordinator of the MIME Project ("Mobility and Inclusion in Multilingual Europe") of the European Commission. He has published widely on language economics, language policy and minority languages.

John Joseph

Professor of Linguistics and Head of Linguistics and English Language, University of Edinburgh, is perhaps mainly known for his monumental and highly acclaimed biography of *Saussure* (2012), but has also published, among others, *Language and Politics* (2006) and *Language and Identity* (2010).

Abstracts

Lisann Anders (University of Zurich)

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‘Caught in the Image’: A Literary Approach to Transgressing Boundaries in New York City in the 1920s

The 1920s are a decade of major changes in politics, psychology, fine arts, literature, culture, and society. Scholars and authors such as Sigmund Freud, T.S. Eliot, F. Scott Fitzgerald and Ernest Hemingway, entertainers such as Charlie Chaplin and Josephine Baker, film makers such as the Fritz Lang, John Ford or Alfred Hitchcock, and musicians such as Irving Berlin, George Gershwin as well as Louis Armstrong shaped the time and perception of the so-called Roaring Twenties. American authors of that time fathomed this idiosyncrasy and offered their points of view on the decade to their peers and to future generations. Hence, the Twenties were an era of innovation, newness, and change. It was the time of the Jazz Age, exuberant parties but also the time of prohibition and underground crime. In fact, the 1920s were an era of extremes; it was a decade “of general liberation; everything seemed in a flux” (Huggins 52). Interestingly enough, the United States of America has always been a nation of change and mobility. Already in the very beginnings of the country, settlers moved westwards to set up a new civilization and culture. They were exposed to dangers from the outside but also from the inside, that is, they had to lose their former identities in order to form new ones; yet, this process involved both success and failure of defining the own self, i.e. of finding a new identity as a person as well as a nation (cf. Huggins 137). This vagueness and failure of self-identity can best be observed in the Twenties since it was a decade of tensions and hybridity, a decade which was characterized by two framing political events, namely “the end of the First World War [...] and the Wall Street Crash of 1929 [...]” (Bradbury 12). This state of being in-between, this hybrid condition of the period was made a subject of discussion in several novels such as Nella Larsen’s *Passing* (1928) and F. Scott Fitzgerald’s *The Great Gatsby* (1925).

The tensions touched upon in those two novels are to constitute the focal point of my talk. It shall be outlined in which way they portray the hybridity of the 1920s and which parallels can be found between those seemingly different works of fiction. During the course of this paper, it is to be shown that Nella Larsen’s *Passing* and F. Scott Fitzgerald’s *The Great Gatsby* display New York in the 1920s as an image of the American Dream which forms the boundary between a frontier space of possibilities, on the one hand, and a space of confinement and nothingness, on the

other hand. In order to seize the concept of this in-between state of the image, several questions will be approached, such as which role race and money play, how theories of the human consciousness can be applied to the novels, and how the transgression of boundaries is treated in both literary works. The inception of a first approximation to this topic will deal with the notion of passing and boundaries in general before theories on the image and illusions will be discussed. Furthermore, the portrayal of the city of the 1920s in general, and New York City in particular, as an image-like boundary will form a core theme of this essay. Hereby, topics such as race, money, lawlessness and death will be linked to each other and to New York City in order to portray the American Dream of the 1920s.

Marlon Ariyasinghe (University of Geneva)

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The vicious cycle of Moral Hazard - Moral Hazard(s) in Shakespeare's *The Merchant of Venice* and Kate Jennings' *Moral Hazard* (2002)

The term "moral hazard" was popularized during the financial crisis of 2008. It was frequently heard in discussions in mainstream media. The term, which originated in the nineteenth century insurance literature, was later inducted into economic terminology. This paper will focus on the concept of moral hazard in Shakespeare's *The Merchant of Venice* and Kate Jennings' *Moral Hazard* (2002). Jennings' novel offers a text-book definition of moral hazard and acts as prelude to the 2008 financial crisis. The monetary system represented in Jennings' almost-prophetic novel, is stuck on a "loop" of bad investments and bailouts. The model definition of moral hazard offered in Jennings' novel will be used to investigate *The Merchant of Venice*. Incorporating Marc Shell's reading of *The Merchant of Venice* in *Money, Language, and Thought* (1982), I will argue that the moneyed economy creates incentives for irresponsible behaviour which makes moral hazard an intrinsic feature of our institutionalized financial system. The systemic lending structures represented by Shylock and Antonio, are perpetually hazarded (morally and otherwise), creating a vicious cycle of investments, loans, crises and bailouts.

Arnaud Barras (University of Geneva)

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Economy, Ecology, Ecopoiesis: Trace and Plasticity in Jane Urquhart's *A Map of Glass*

In the twentieth century, the value of the metaphor of Planet Earth as our home, our oikos, has increased. The boost of environmentalist and protectionist attitudes in the 1960s began competing with the exploitative attitudes that had reigned supreme since the age of industrialization: in discourse about our surroundings ecology would begin to replace economics, and ecological habitats would begin to replace natural resources. More recently, with the rise of the environmental humanities and with the growing postcolonial discontentment with grand narratives of preservation and conservation imposed by the "West", another environmental attitude has begun going up. The latter attitude is relativist; it does not consider the environment as "that resource to be exploited" or as "that which surrounds humanity", but as "that which co-emerges with the organism". To sum up, economy, as the management and exploitation of natural resources, and ecology, as the study and protection of the relations between organism and environment, have been joined by ecopoiesis, i.e., the relative and situated coproduction of organism-and-environment in dwelling. In this paper I will argue that, from a systemic perspective, environmental attitudes overlap and interact constantly. We should not economize on complexity by principle. On the contrary, in light of our societies' troubles in forming an efficient global environmental governance, we need to acknowledge the complex tangle of environmental attitudes in every socioecosystem.

I will show that in *A Map of Glass* (2006), Canadian novelist Jane Urquhart, through the motif of the trace and through the concept of plasticity, dramatizes the entanglement of economy, ecology and ecopoiesis. In the novel, the timber, barley and mining industries of 19th-and-20th-century Canada embody exploitative environmental attitudes. These economic undertakings deplete the forest, erode the soil and overall leave important traces on the environments of the protagonists; when these industries collapse, they create social disintegration, unemployment and alcoholism, which in turn leave psychological traces on the organisms of the protagonists. The traces of destruction and trauma generate protectionist responses that take the form of artistic creations, or poiesis: landscape painting, historical geographical accounts, and land art. In other words, art and narrative reconfigure destructive traces of exploitation into creative traces of protection, and in so doing they reveal the creative intra-action inherent in dwelling; from an ecosystemic perspective, traces exhibit plasticity. By staging art as a response to the effects of economy on ecology, *A Map of Glass* shows that the environment is not something

that one exploits only, or that one protects only, but that it is part of a total entity of organism-and-environment. In that sense, brought forth by the interplay of economic exploitation and ecological protection, artworks reveal the ecopoetic plasticity immanent in complex systems. Ecopoetic undertakings pound together psychological, artistic and environmental traces and enable characters and readers alike to refashion environmental attitudes. Thanks to the plasticity of traces, the artist can make sense of apparent chaos and find cohesion in collapse; thanks to the porosity of environmental attitudes, the artist can transmute economy and ecology into ecopoetics.

Sarah Brazil (University of Geneva)

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Buying Back Grace: The Economics of Redemption

The Christian saviour's salvific sacrifice, which paved the way for humanity's 'redemption', is repeated framed in such economic terms in the medieval period. While the word 'redemption', the buying back of a debt, only entered the English language most emphatically in the fifteenth century, the notion that Christ's blood sacrifice was a 'ransom' accrued by the first parents, or that the grace restored to humanity was 'dearly bought', had pervaded discussions of how he saved the immortal souls of his followers for some time before. This paper will explore the logic of employing such economic terminology within such specific Christian discourse, as well as considering how economics works more generally in the religion.

Sarah Chevalier (University of Zurich)

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The Value of English in Multilingual Families

In multilingual families, not all the languages available are necessarily spoken to the children. Some parents make the decision to not use one (or more) of their languages. Other families, by contrast, decide to add a language, that is, to bring into their family a language which is not one of the parents' native languages, nor the language of the community. Some families even do both: abandoning one language, while adding another. The present paper seeks to examine the motivations for such decisions. Specifically it asks: In multilingual families, which languages are cut, which ones are added, and why?

The theoretical framework relies on two complementary analytical approaches. First, language policy within families is examined according to Spolsky's (2004) tripartite model of language policy as consisting of language management, beliefs, and practices. The second theoretical model is De Swaan's "global language system" (2001). Here, languages are considered as "collective goods" since they are available, in theory, to anyone, and they do not diminish in value as new users are added. In fact, in the case of languages their value increases. De Swaan calculates the worth of a language according to its "prevalence" (number of native speakers) and its "centrality" (number of people knowing another language who can use it to communicate). He demonstrates that the centrality, and thus the worth, of English is continually increasing in a self-reinforcing dynamic, since the more people there are who use it as a lingua franca, the greater the incentive is for others to acquire it.

The data consist of 35 semi-structured interviews with tri- and quadrilingual families in Switzerland. Results show that while parents do sometimes abandon languages, English is never one of those abandoned. Further, if a family adds a language, it is always English (unless that family already has English as a native language). Surprisingly, such language policy decisions are overwhelmingly shown to be motivated by economic considerations. Parents describe their resolutions in terms of future usefulness or value for their child. Thus, language "acquisition" in the present case appears to be quite materialistic, and indeed "acquisitive".

References:

De Swaan, Abram. 2001. *Words of the World: The Global Language System*. Cambridge: Polity Press.

Spolsky, Bernard. 2004. *Language Policy*. Cambridge: Cambridge University Press.

Derek Dunne (University of Fribourg)

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Counterfeiting *Hamlet*

Taking the dual sense of the word 'counterfeit' – to act as well as to forge – I put forward a new model for examining Shakespeare and intertextuality. By thinking of Shakespeare as a currency that can be debased through the process of counterfeiting, this paper examines the counterfeit economics of the Bard's cultural capital. I take as my focus *Hamlet*, one of Shakespeare's best known works that has been subject to countless parodies and re-workings. Looking at modern re-imaginings alongside plays written during Shakespeare's lifetime, I investigate how

Shakespeare's melancholic prince continues to make meaning beyond the bounds of his own play.

Justin Edwards (University of Surrey)

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Counterfeit Fictions: Charles Brockden Brown, Money and the Circulation of Texts

Charles Brockden Brown's *Arthur Mervyn* (1799), *Clara Howard* (1801) and *Jane Talbot* (1801) explore a spectralized market economy where paper money does not simply represent commodities but becomes an unstable form of value itself. Money's value is depicted as unclear precisely because it is always subject to the legal transgressions of fraud and counterfeit, and thus it generates a confusion about the ways in which money seems to refer to the circulation of cash as a commodity and, in a related way, to the market economy's highly abstract, intangible notion of value. For when money becomes a commodity, it becomes self-referential, losing its ties to the actual commodities it used to represent. This paper investigates how Brown's novels place in novelistic form Marx's history of an increasingly abstract and contingent conception of economic value. Arthur's puzzling confusions about what is counterfeit and what is authentic currency contrasts with other characters' attitudes towards economic exchange; in particular, his attitude can be contrasted with that of Welbeck, the counterfeiter and confidence man, whose every thought is devoted to the status and glory of obtaining vast wealth. Not surprisingly, the obsessive devotion to the fraudulent reproduction of wealth leads to self-destruction (the loss of his capital, the collapse of health, and the erasure of everything that is meaningful). In this sense, Brown's texts represent speculations and schemes that foreground American anxieties about the reproduction of fraudulent money and the adoption of counterfeit identities. All three texts represent the economic sphere at its worst: the manipulation of money and commercial transactions through the counterfeiting of texts and the circulation of unfounded and false identities have dire consequences that are integrated into the Gothic mode of Brown's work

Lukas Erne (University of Geneva)

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The Economics of Misattribution and Cupids Cabinet Unlock'd, 'By W. Shakespeare'

'What's in a name?', Juliet asks, and one thing that is in it, as Shakespeare's early publishers were keenly aware, is money. During and in the years immediately after his lifetime, a number of publishers produced books that were misattributed to Shakespeare. After sketching the early history of Shakespeare misattributions (or 'pseudepigraphy', as biblical scholars call it) and their publishers' likely motivations, this paper turns to a slightly later instance of Shakespeare's name being taken in vain on a title page: Cupids Cabinet Unlock't. Little has hitherto been known about this mid-seventeenth-century poetic miscellany, despite its dual claim to fame: it is attributed to Shakespeare and contains poetry by Milton. My paper tries to shed light on it and raises the question of what may account for its puzzling attribution to Shakespeare

Alexandre Fachard (Universities of Geneva and of Lausanne)

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The Socioeconomic Lives of Early Typists

The invention and commercialization of the typewriter in the 1870s in America transformed the lives of thousands of men and women, at home and then abroad. As the advantages of typing became manifest, a growing demand for operators of these new machines arose. The first applicants were both male and female, but within decades the typing workforce had become largely feminized. Although most typists worked in commercial offices, a minority of them were responsible for processing the manuscripts of famous authors, such as Henry James's private secretary, Theodora Bosanquet, whom he nicknamed "my Remington priestess," from the name of her typewriter's manufacturer. Female typists did not only invade "the sanctum of our authors," as one of them bombastically put it, and commercial offices; they also made their way into contemporary popular and literary culture, where they often appeared as independent "fallen" women.

The goal of the present paper is to give an overview of the rise, working conditions, and cultural representations of female typists in the last decades of the nineteenth century and in the first quarter of the twentieth. What were these typists' backgrounds? How and where were they trained, and how much did training cost?

How much did typing agencies charge for processing manuscripts into typescripts? How much did typists earn? And how were typists perceived socially and culturally? The answers to these questions will shed light on the socioeconomic lives of these women who, for the most part, produced very neat documents, including literary ones, on rudimentary machines – and with no tipp-ex.

Claire Forel (University of Geneva)

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The Value of and in Learning Foreign Languages

Relationships between linguistics and applied linguistics have sometimes been rather tense : linguistics assuming for example that foreign language teaching would benefit from the various theories it could offer. F. de Saussure never had any inclination to interfere with language teaching. Yet general linguistics could prove very useful in making learners understand what a language is and how it can be approached. The concept of 'valeur' is one of the most potent that can be brought forward in this perspective: it allows people to understand that languages are not simply mirrors of one another while using different sounds for example, but that every aspect of a language is organised as systems in which the value of one its elements can be defined by the fact that it is none of the others that could have taken its place. In French, *fleuve* is opposed to *cours d'eau* (which is inclusive) but also to *rivière* in that it flows into the sea whereas the latter flows into another *cours d'eau*. In English on the other hand, 'river' contains all kinds of streams providing they are big enough. The translation of *rivière* is thus 'river' but these two words are far from having the same value.

Indira Ghose (University of Fribourg)

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Honour and Cultural Capital in Renaissance Courtesy Literature

This paper looks at the nexus between honour, wealth, and cultural capital in the early modern period, particularly in connection with Renaissance courtesy literature. A key question debated in these texts is the definition of nobility: is it innate, or is it acquired through virtue? The range of meanings associated with the term 'honour' reflects the ramifications of this debate - honour referred both to the esteem accorded to members of the social elite, as well as to the outstanding qualities that this esteem was allegedly grounded on. In treatises on nobility it was argued that

honour was peculiar to the aristocracy, while humanist thinkers such as Sir Thomas Elyot and Roger Ascham were keen to stress the idea that noble status was based on virtue, and hence in theory open to all members of society. The urgency of this issue is a symptom of the "crisis of the aristocracy" (Stone) that marked the early modern period. For an elite whose preeminent position was under threat, it became imperative to find new modes of justification for its privileged status. One of the means of shoring up the position of the aristocracy was the culture of manners that swept Renaissance Europe, virtually launched by Castiglione's *Book of the Courtier* (1528). Paradoxically, texts that pointed to the inborn quality of nobleness proceeded to lay out the method by which this quality was to be achieved. This consisted above all in cultivating the right style, skills, and education appropriate for a member of the elite. It is these characteristics which, if honed to perfection, will gain the courtier the favour of the Prince that he requires to advance in his career. In effect, these texts pre-empt Bourdieu's notion of cultural capital by several centuries.

In this paper I wish to look at the relation between cultural capital and material wealth in a number of courtesy books, in particular Castiglione's *Book of the Courtier* and Annibale Romei's *The Courtiers Academie*, translated into English in 1598. While Castiglione elegantly elides the question of riches, Romei sets up a dense network of relations between nobility, courtesy and capital. Drawing on Aristotle's claim that a certain amount of wealth was necessary to lead a life of virtue, Romei holds that true nobility, based though it is on virtue, is not possible without riches. The interplay between diverse forms of capital is neatly encapsulated in the text: in a rhetorical sleight of hand Romei asserts that in effect, the rich are the truly virtuous.

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The Market of Black Print: Strategies of Resistance in Toni Morrison's *The Bluest Eye* and Vincent O. Carter's *Such Sweet Thunder*

This paper looks at uses of paratextual elements in literature as strategies to challenge the established hegemonic practices within the African American literary market. Indeed, while the majority of books by African American authors carry overt visual signifiers of blackness which are used to signal the works as "African American", a few select examples demonstrate a desire to reach beyond such stereotypes and question the established norms of racial signifiers in paratextual elements. In this paper I will consider two such examples: the first edition of Toni Morrison's *The Bluest Eye* (1970) and Vincent O. Carter's *Such Sweet Thunder* (2003).

Morrison's first novel excerpts a section of the text on the jacket of the book. While this makes the book visually striking and can be seen as an original marketing strategy, the appearance of this particular section of the text on the jacket also creates a strong link with Morrison's exploration of the jazz aesthetic within the novel itself. A closer look at the excerpted text shows that it performs the same function as an introduction of a theme in a jazz performance. In the case of Carter's *Such Sweet Thunder*, published posthumously and thirty years after the completion of the manuscript, the paratextual elements and the title of the novel's first edition serve to embed the novel within a complex web of African American experimental art and the European literary canon, thus simultaneously signaling the work's inscription in and difference from the canon.

Despite the fact that the first editions of both novels have been replaced with subsequent, less complex texts, these two examples present us with instances of exposure of the market's hegemonic normalization of African American literature both in terms of form and content. Moreover, as I argue in this paper, Morrison's and Carter's novels offer strategies of subversion of these normalizing practices by embodying elements of the African American musical aesthetic already on their covers.

Alice Leonard (Neuchâtel)

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The Economy of Foreignness in *Henry V* and *The Dutch Courtesan*

This paper begins by employing the meaning of 'economy' as the way in which something is managed or organised. It argues that in Shakespeare's *Henry V* (1599) and John Marston's *The Dutch Courtesan* (1605), the management or economy of foreignness coincides with financial transaction. Pistol extracts both words and money from the French Soldier and in turn the Frenchman achieves a limited freedom in England. On the other hand, in *The Dutch Courtesan*, Franceschina's language remains sequestered from native English representing her wider marginalisation. This is despite her sexual transactions as a prostitute that commodify her body and temporarily incorporate her into English bodies. Both examples suggest that the economy of foreignness on the early modern stage is concerned with mixing national languages and social inclusion, but in the end this cannot be overcome by national difference.

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‘Scrupulous Meanness,’ Joyce’s Gift, and the Symbolic Economy of *Dubliners*

In 1906 Joyce informed his prospective publisher, Grant Richards, of his intention to write “a chapter of the moral history” of Ireland “in a style of scrupulous meanness,” with “Dublin for the scene.” The celebrated style of *Dubliners* is highly economical, if not miserly, and Joyce is often accused of treating his subjects rather meanly, but at the same time, the sparseness, irony and realism of his stories are complemented by richly symbolic passages in which Joyce’s poetic gifts shine through. At first sight, this lyrical-symbolic mode seems to run counter to the “scrupulous meanness” of *Dubliners*, but as Mark Osteen argues in *The Economy of Ulysses*, Joyce reconciles spendthrift habits with bourgeois thrift to create an aesthetic economy of the gift, where loss is gain. This analysis suggests that, far from being superfluous, Joyce’s poetic gifts are richly compensated, both artistically and financially, by putting literary language into circulation. As Maud Ellmann and others have shown, the importance of circulating systems in *Ulysses* can scarcely be overstated, but I will argue that Joyce’s breaks in circulation are equally important, and that, paradoxically, it is the gaps and silences where language breaks down that put the signifying system into motion. Through close analysis of “Two Gallants” I will try to show that this paradox provides the key to Joyce’s symbolic economy, where the loss or withholdings represented by textual lacunae become portals of unlimited growth, while the riches of symbolic proliferation always contain a Midas touch of loss.

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Spillage and Banditry: Anne Carson’s Derivatives

In this paper I argue that Anne Carson’s poetry is to financial derivatives what classical poetry is to the invention of coinage: a symbolon, or the flip side of the coin. If ancient Greece is an age of ‘contraction and focus’, where value finds its material expression in coins, words and the bodies of individuals, we now live in an age obsessed by ideas of growth and expansion and characterized by the enthusiasm for what is understood as the virtualization of money, language and subjectivity.

So far, critical attention on Carson’s work has focused almost exclusively on her textual triangulations, whether at the level of poetic language (her metaphors, her

use of adjectives) or between the characters and speakers of her longer poems. Although this is indeed an essential component of her poetry, these readings tend to ignore another important aspect of her oeuvre: her attention to the relationship between poetry and the socio-economic context. Though the discussion of triangulation can prove fruitful for understanding certain texts, it also runs the risk of constructing an a-historical conception of Carson's poetics. The conjunction of these two main axes—a-historical triangulations on the one hand and detailed attention to the context on the other—already structures Carson's first book, *Eros the Bittersweet* (1986), as it will her subsequent publications. Carson may indeed relish in broad trans-historical readings, but trans-historical does not mean a-historical.

In this paper I sketch a possible alternative reading of Carson, an approach that seeks not only to look at how the context provides an entry into the poetry, but also at what the poetry can reveal about the wider socio-economic context. In the argument of *Eros the Bittersweet*, Carson's discussions of history can be summarized in three main categories, all highly relevant for the contemporary world: technology, in particular technologies linked to language such as the invention of the Greek alphabet or stone graving; the socio-economic context, from the introduction of coinage to the birth of democracy; and, lastly, the historic conditions of subjectivity. In the age of the internet and mass communication, writing derives its value from cutting and pasting chunks of text around more than it does from the carving of sharp, economical phrases on stones, economic value is a derivative of financial operations of a complexity beyond the reach of human understanding, and a sense of self is sought in the publication of a constant flux of intimate details on social networks.

If, according to David Graeber, the current phase toward virtualization of money is not an advance into some new uncharted territory but, rather, a return to ancient forms of credit and if, following Marc Shell (and Carson herself), we believe that the introduction of coinage was intrinsically linked to the birth of western philosophy and literature, then it seems like a good time to investigate what contemporary poetry can teach us about the relations between economy, language and subjectivity in the contemporary world. What can, for example, Carson's poetic use of recycling and reframing of a wide range of literary and academic sources as a poetic method teach us on the conditions of thought and subjectivity emerging in an economy of derivatives?

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Re-reading Economics: Analyzing the Financial Superstructure through the Lens of Literary Analysis

As both an academic discipline and a realm of professional expertise, economics has traditionally remained within the purview of the economist. Trained within a largely standardized business model which prioritizes the generation of monetary profit, these experts occasionally innovate within the financial system, but invariably leave the system as a whole intact. Indeed, they uphold the superstructure – even in moments of seizure or “correction” as the accepted euphemism is termed – despite one intrinsic flaw: it is unsustainable. The current model depends on a minimum of 3% growth forever – a growth rate which perversely outpaces the dwindling resources it consumes. As Edward Abbey states in *Desert Solitaire*, “an economic system which can only expand or expire must be false to all that is human.”

Redeeming the human, therefore, requires a new perspective – one that can only be found within the humanities. And among these often overlooked and underfunded elements of academia, the English discipline is perhaps the most versatile for this purpose. In the most literal sense, one can more closely “read” today’s financialized culture: if a market “correction” is what occurs when there is a seizure or momentary failure in the system, then surely that implies that when markets are soaring, the financial system is somehow “incorrect”. Delving into syntax and semantics in these matters can prove quite revealing.

On another level, the literary discipline can prove enlightening as we seek to rediscover the values that a commodifying world order has dismissed as unworthy. Henry David Thoreau and his fellow transcendentalists, for instance, warned of the very scenario we face today: the deleterious domestication of nature as a consequence of rampant industrialization. Classics of nature writing, along with more contemporary works in ecocriticism and the dilemmas of post-industrialism, invite us to resituate nature beyond its current status of expendable resource and toward something more precious and unquestionably viable.

Investigating a further analytical level brings us to potentially innovative uses for the devices of the English discipline: namely, explicating across disciplinary boundaries. Decoding thusly, along with a revised view of nature as living entity and not dead resource, occasions the possibility of a new financial rubric in which debt is recalculated from an ecological perspective – in the way that Andrew Simms

suggests. Finally, we begin to strike at the core of current difficulties – but it is still only a beginning.

This paper will demonstrate the application of literary analysis in bringing economic realities to a more visible foreground, as well as the pedagogical benefits of engaging in such interdisciplinary exercises in critical thought. Applying English – its devices and literary genre – as a lens through which to more thoroughly understand and critique current financial rubrics will serve to demonstrate that economic metaphors conceal more than they describe, proving that the first steps in the process of innovation must include elements of education that replace standardized thinking with critical scrutiny.

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The Ekphrastic Economy

The trope of ekphrasis has a long history, which pertains to the transference of a visual medium into either musical or textual one. The operation is basically one of semiotic exchanges, and it can be compared to buying and selling. In its modern literary context, the ekphrastic subject is almost always a piece of visual art (painting, sculpture, photography, etc.), and the manifestation of this subject in literature usually takes enargeia: an intense description that strives for some sort of verisimilitude of the object. This exchange may be compared to the exchange that occurs in the market place. The ekphrastic object becomes equivalent to the product, whose value is determined by its transference into textual description. To extend this metaphor further, one might argue that this object is then resold as an imaginative figuration in the minds of a reader, and so we see an ekphrastic economy evolve: The visual medium is transacted to the textual medium, and then re-transacted into a mental medium (what Quintilian terms a *figura mentis*). The optimal terms for this economy are “accounting” and “recounting”: words long associated with economics, but longer with storytelling. Indeed, there is a quantitative element in storytelling: How much? How precise? How vivid? These questions imply this element, and ekphrasis doubly relies upon this element. The Shield of Achilles in Homer’s *Iliad* or the Grecian Urn in Keats’ “Ode on a Grecian Urn,” to offer some examples, become textual agents, whose values are equated in the metaphorical dynamisms and accuracy of these poets’ descriptions. In order to describe this economy, the paper will make a number of general allusions to the canon of ekphrastic literature, but as a primary text, it will focus on a contemporary poem “After Three Photographs of Brassai” by the American poet Norman Dubie.

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Slippery Subjects: Intersecting Economies of Genre in Coming-Out Films, 1995–2015

Coming-out films are often independent productions made on a comparatively small budget, and consequently they face a range of economic challenges, ranging from advertising to distribution. However, perhaps the key problem for filmmakers is to construct candid and convincing images of queer sexuality without provoking restrictive age ratings. High age ratings limit access to coming-out films for young viewers – or more precisely, they limit this core target audience’s access via legal channels of distribution from which filmmakers may receive royalties – and they therefore threaten such projects’ financial viability.

In this paper, I will examine one frequent response to these particular economic pressures in gay male coming-out films: namely, scenes that show the protagonist swimming in a lake, pool, or pond, together with one or, occasionally, several other males. Such scenes are, I suggest, attractive for filmmakers because they ‘require’ the presence of – more or less – naked bodies while at the same time avoiding ‘overly explicit’ and ‘gratuitous’ depictions of nudity and/or same-sex intercourse. Swimming scenes, in other words, provide a perfect pretext for alluring images of glistening male bodies that are nevertheless unlikely to incur the wrath of any but the most conservative rating boards.

And yet, as plausible as these observations may be, I also intend to heed the advice of film historian Janet Staiger, who cautions scholars to be wary of mono-causal economic explanations for cinematic signifying practices (152–153). Assuming instead that cinematic codes are causally over-determined, I will proceed to examine some of the symbolic reasons that might induce filmmakers to include swimming scenes: rivers and lakes as symbols for the unconscious; watery reflections evoking the myth of Narcissus; as well as echoes of baptism and symbolical rebirth. I will then analyze more closely the coming-out film *Noordzee, Texas*, in particular its use of what Jurij Lotman has called a “minus device”: a textual element that one could reasonably expect but that remains conspicuously – and thus significantly – absent. In the case of *Noordzee, Texas*, the minus device is constructed through the film’s stubborn withholding of the customary swimming scene in two sequences that one can reasonably classify as ‘near misses.’ *Noordzee, Texas*, I will argue, avoids the swimming scene because such sequences tend to imply a series of problematic assumptions about gay subjectivity as well as about the relation between sexual and psychological maturity. On a more general level, my analysis of *Noordzee, Texas* will

illustrate the stunning communicative efficiency of generic conventions, where the mobilization of limited symbolical resources yields a vast range of signifying effects. The slippery subjects of gay male coming-out films will, in short, exemplify the intersection of financial and symbolical economies in the field of contemporary cinema: neither reducible to the other, yet inextricably intertwined.

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The Rhizombie Novel | An Alternative to a Capitalist Narrativity

Neither Frederic Jameson nor Slavoj Žižek would disagree that it is “easier to imagine the end of the world rather than an end to capitalism” or hesitate to apply this axiom to contemporary apocalyptic fiction. Jameson’s essay “Future City” sees this “dystopian appearance” as “only the sharp edge inserted into the seamless Möbius strip of late capitalism.” A century earlier, novel theorist Georg Lukács had argued that the arrival of socialism would indeed mean the end of the novel because, with the demise of capitalism, it would have nothing to argue for or against. What Jameson and Žižek share with Lukács is an assumption that history shares its temporality with capitalism and stops when capitalism does.

I believe that Deleuze and Guattari’s figure of the rhizome offers an alternative, a theory of narrative marked, not by the continuity of an organism and its rise to domination, but rather on its capacity to generate new life forms. To prove my point, I will turn to Colson Whitehead’s *Zone One*, a zombie novel which uses all the conventions of an “end-of” novel (end of history, end of liberal individuals). However, this novel does not see the end of liberalism—its favorite subject, its concept of history, and the economies that move both—as the end. It is rather the beginning of what some neo-Marxists, following Deleuze and Guattari, see as the beginning.

The rhizome, as the beginning of “beginning” and as then end of “end” moves randomly, in a multiplicity of dimensions, through that indefinable intermezzo. It emerges from any space of rupture and cannot be understood in anyway that points

to hierarchical structures of time or space. A similar thing occurs with the figure of the zombie in *Zone One*—a random outgrowth that infects and attacks conceptions of progress linearity. Though the figure of the zombie is the catalyst and harbinger of this kind of change, what is truly altered within the novel is its formal capacity to imagine an alternative world. I want to argue that this new form—call it a new chronotope, a new form of time, or a post apocalyptic atmosphere—has the ability to imagine human life free from a linear dependence on the processes or destructions of capitalism. This paper will aid in imagining these forms of life, starting with those “sharp edges” of zombie teeth, sunk into the “seamless Möbius strip of late capitalism” and then moving on to proving what this alternative rupture actually means in terms of the logistical formulations. What does life without a set notions of space and time, unwedded to the processes of economy, look like, and why is this significant?

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“Father and son, I ha’ done you simple service here”: The (Interrupted) Circulation of Money in Dekker and Middleton’s *Roaring Girl*

The foregrounded themes of Dekker and Middleton’s city comedy *The Roaring Girl* are reputation and slander, marriage, cross-dressing and propriety. Another, less obvious, theme of the play is the circulation of money, to which all of the above themes are intimately linked. The numerous financial transactions within the play reveal the ways in which the circulation of money underpins issues of reputation, propriety and marriage negotiations. The transactions can roughly be divided into five categories: inappropriate or even criminal acquisition of somebody else’s goods, remuneration of favours or services that further one’s own interests to somebody else’s disadvantage, remuneration of artistic performance, payment of material goods and legal inheritance. The occasionally cross-dressed figure of Moll, whose representation as a ‘roaring girl’ the play undertakes, has variously been analysed as a subversive proto-feminist character, as a surface of projection for cultural and economic fears and fantasies or as an ultimately conservative figure reintegrated into a normative society. Linking the main marriage plot with the subplot of the shopkeepers, Moll is a socially exceptional character, who converses with representatives of all social classes from criminals to noblemen. What makes her even more exceptional, however, is her independence with regard to money. Although involved in the majority of the play’s financial transactions, Moll mostly short-circuits the circulation of money rather than taking an active part in these

transactions or profiting from them. The figure of Moll and her actions thus suggest a critique of an economy in which money transfers may damage or even destroy individuals and their reputation. Instead, the few financial transactions that Moll tolerates or supports are restricted to the remuneration of artistic performance, the payment of material goods and legal inheritance. Whether Moll loses her potentially subversive exceptionality and is finally assimilated into society depends therefore not solely on her attitude towards marriage or her final appearance in women's clothes, I would argue, but, essentially, on how her reaction to Sir Alexander's closing speech of the play is staged, in which he proposes to remunerate her for her 'simple', that is, disinterested service.

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The Agency of the Poor: Economy in Thomas Hardy's Novels

Thomas Hardy explores the lives of the rural poor against the background of a changing agricultural world. It is poverty that drives Tess Durbeyfield and Jude Fawley, in Hardy's last novels, to commit desperate acts that eventually cause the novels' final catastrophes. Despite overwhelming and oppressive transpersonal forces, such as the spread of industrialization and a capitalist economy even in the rural parts of England, and the determinism of a Darwinian heritage, Hardy's protagonists do not succumb easily to economic pressures. Rather, they literally 'struggle for survival' and often succeed, however temporarily, in overcoming even major personal disasters (such as Gabriel Oak's loss of his flock of sheep at the beginning of *Far From the Madding Crowd*, or the death of the Durbeyfields' horse which triggers Tess's fateful journey to her supposed noble relatives, and her eventual liaison with Alex d'Urberville). The novels emphasise this resilience and agency of the poor, even if the rise to wealth and respectability achieved by Gabriel Oak forms a striking exception to the unhappy endings of *The Mayor of Casterbridge*, *Tess of the D'Urbervilles* and *Jude the Obscure*, to name just a few.

Recent research on the Victorian novel has shown great interest in economy, using an economic approach as a tool as well as looking at the representation of economic processes and the use of economic metaphors within literary texts (see, for example, Anna Kornbluh's thought-provoking study of the psychological framing of economics in the works of Dickens, Eliot and Trollope, in *Realizing Capital* [2013]). My paper will draw on this body of research and provide close readings of scenes of economic crisis in Hardy's novels, scenes that are pivotal for the narratives by destabilising the protagonists'

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The Economy of (De)Fining the Body: The Case of Ferguson

On 9 August 2014 Michael Brown was shot and killed by police officer Darren Wilson in Ferguson Missouri. What would outrage the surrounding community and eventually the entire country was not necessarily the tragic shooting itself. It was its callous aftermath: his body was left bleeding in the hot sun for four hours with a community, barricaded behind police tape, watching this nightmare unfold with increasing disbelief, grief and slow-burning-anger turned-rage. Adding insult to injury was the time that passed before the name of the officer was released, thereby allowing him to leave town, as well as the absence of what are usually standard police reports. What followed received widespread attention: police reacted to mostly non-violent protests in riot gear more appropriate to the theatre of war rather than to calming a justifiably upset community. The persistent protests led to the formation of the *Black Lives Matter* movement. These citizens, deft users of the economy of social media— particularly twitter—are an aggregate of protest groups that confront the matter of police indifference to the lives of black citizens disproportionately shot or abused by the police.

The events in Ferguson prompted the Civil Rights Division of the United States Justice Department to release two reports in March of 2015. The first was on the shooting of Michael Brown where Darren Wilson was acquitted of any wrongdoing. The second report, entitled *Investigation of the Ferguson Police Department*, was more disturbing. My presentation will present a close reading of the report's re-presentation of how the Ferguson Police Department creates its own repressive definition of "economic productivity." What is established is a feedback loop of citizens as potential revenue, defined as the number of citations issued, fines as a result of those citations, and the subsequent penalties issued when those fines are not paid. The 105-page report ends up producing an account of the conditions that led not only to the birth of the Ferguson movement but also a much more disturbing portrait of 21st-century urban policing that I would call the economy of (de)fining the body.

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Linguistic Journey Towards Economic Success in Martin Wickramasinghe's *Koggala Trilogy*

In pre-colonial Sri Lanka, one of the earliest systems of employment that goes back to the Anuradhapura kingdom is “compulsory services, or what came to be known in later centuries as *rajakariya*, service for the king” (DeSilva 39). From as far back as the 4th century BC, work was designated according to the caste a person belonged to. “Most castes had a service or occupation role” (DeSilva 41). Such occupations were known as *paaramparika* or generational work as they were passed on from one generation to the next, following on from the caste system. Each individual had a specific role to play in society, complementing one another. However, as a result of Portuguese, Dutch and British colonization, the Sri Lankan concept of work ethic went through drastic changes. During British colonization, one of the main factors that affected a person’s economic and social standing was their English education. Those with an English education had a better chance of gaining economic and social success. Individuals who were oppressed under the pre-colonial caste system and feudal work ethic now had the opportunity of gaining what was considered economic and social success in colonized Sri Lanka as a result of Western concepts such as Individualism, Capitalism and Socialism.

Martin Wickramasinghe’s landmark trilogy of novels *Gamperaliya*, *Kaliyugaya* and *Yuganthaya*, published in 1944, 1957 and 1949 respectively, aptly captures the Sinhala village in transition during the time of British colonisation in Sri Lanka. Wickramasinghe was of the village and had strong nationalist affiliations to the Sinhala Buddhist ways of life. However, as can be seen in his novels, this author was aware of the socio politico and economic changes that were unavoidably taking place in the rural areas of the country as a result of the advent of the British. In this paper I will be concentrating on the economic value given to the English language and culture during British colonization in Sri Lanka as depicted in Wickramasinghe’s novels. This paper focuses in particular on how both economic and social success is gained through the power of the English language. In Wickramasinghe’s *Gamperaliya*, *Kaliyugaya* and *Yuganthaya*, also known as the *Koggala Trilogy*, Piyal, one of the protagonists, belongs to the lower ranks of society in keeping with the class and caste he was born into. However, he manages to get an English education and moves to the city in search of “better” opportunities. It is Piyal’s journey towards economic and social success fuelled by the English language that I wish to examine in this paper. How important is the English language in Piyal’s

search for success? What kind of success does he achieve? Binaries such as Sinhala and English and Village and City will be important in this discussion.

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How to Live Well on Nothing a Year: Money, Credit and Debt in William Makepeace Thackeray's *Vanity Fair*

My paper explores the debt and credit economy as well as the “autopoiesis” of money developed in William Makepeace Thackeray’s *Vanity Fair* (1848). Thackeray’s bestknown novel offers a satirical panorama of a society in which everyone is driven by a craving for wealth and status. Named after the city of Vanity Fair in John Bunyan’s *The Pilgrim’s Progress* – a place where absolutely everything is for sale – the text depicts a social economy in which money represents the sole value. Characters are rated by other figures on the basis of their social rank and alleged spending power alone. The vain market of this society means that human individuals turn into commodities.

Seeing through the vanities of her social surroundings, the witty and brilliant Becky Sharp appropriates and subversively performs their economy. She leaves the social margins she used to inhabit as a poor and socially inferior orphan and works her way up the social ladder so as to move into the very centre of High Society. In so doing, Thackeray’s resourceful character, significantly enough, lives on credit without ever feeling obliged to repay her debts. People appear to be more than willing to extend credit to her because she captivates them with her charismatic looks and manners and, as a consummate arch-performer, plays to their desires and fantasies. The chapter entitled “How to Live Well on Nothing a Year”, for instance, provides a detailed description of Becky’s economic arrangements. She charms tradesman with the social standing she enjoys thanks to the aristocratic family of her penniless husband and, as a result, they sell her goods on credit – without ever getting paid. In other words, Becky can live on credit because she enjoys social creditworthiness in the eyes of a vain society. Realizing that in the society of Vanity Fair, everything is empty show, her own social performances take the economy of this society to the extreme.

As part of a larger research project on debt and credit economies in the Victorian novel, my paper proposes a reading of Becky's self-marketing and the credulousness of her creditors as an effect of what Jochen Hörisch (2004) calls the "autopoiesis" of money, that is the idea that money is covered by the belief in money. Becky Sharp can be read as a figure embodying this monetary autopoiesis since she succeeds in making her creditors (falsely) believe that she actually possesses sufficient assets to secure her debts. At the same time as exploring the social fictitiousness of money and the simulations of Becky's social performance, my paper also examines the satirical function of her character. Thackeray's text uses the figure of the equally sharp and dazzling social climber and gold-digger in order to expose a snobbish society that is duped by Becky's simulations because of its very own obsession with money and status and is thus made to pay for its vanities. Becky, on the other hand, not only remains unrepentant but – unusual for a female literary character of the period – gets away unpunished and, in so doing, emerges as the actual heroine of the text.

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“A world apart”: Language, materiality and the global semioscape of super-elite status

Recycled by a nexus of marketers, media producers and aspirational consumers, the symbolic orders of super-elite status ripple outwards across ever more extensive landscapes, hailing wider demographics, and establishing more far-reaching aesthetic/social agendas. While the causes and effects of contemporary structural inequality are unquestionably connected to the “super rich”, the social meanings and cultural entanglements of “the 1%” reach far beyond any specific people or place. In fact, the geographies of privilege are often deliberately permeable, just as the rhetorics of status are strategically slippery. With this in mind, my presentation draws on work from a long-standing discourse ethnography of luxury tourism and high-end travel, paying specific attention to the interplay of language and materiality in the form of word-things like “elite” and “luxury”. It is these kinds of transmodalizing practices – criss-crossing semiotic resources – that typify the staging and production of super-elite status nowadays. It is also where their ideological power lies. We are all of us being constantly taught to recognize, crave and emulate elite super-status: to know what it looks like and to desire it.

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Putting the monetary and linguistic house of early modern England in order: 'Gresham's law' and 'the King's English'

As Marc Shell has noted, the description in *The Merchant of Venice* of Shakespeare's protagonist as 'that royal merchant' was glossed by Samuel Johnson with reference to Thomas Gresham, sixteenth century financier and businessman retrospectively celebrated by Thomas Heywood as 'royal' in a play from the early seventeenth century in which the figure of the sovereign (Queen Elizabeth) is subordinate to the figure of this 'royal' citizen-benefactor. In this paper I want to take up the implications of this epithet by looking at the relation between Elizabeth's reform of the monetary system under the guidance of Gresham and the aspiration of contemporaries, notably Thomas Wilson, to reform the vernacular. Undertaken by protestant men of non elite origins educated in Cambridge in the late 1530s, these reforms were homologous insofar as they operated according to a principle of exclusion whereby a 'good' – normative, stable and transparent - monetary/linguistic system was to be produced by means of an exclusion of the 'bad' - clipped or counterfeit coins/words. Whether or not the linguistic reform was modeled on the monetary, the normative system it was designed to produce was invested with 'royal' - sovereign - status, first, through the use of the label 'the King's English', which is misleading since it was to be produced expressly through the exclusion of the opaque latinate 'bad' 'counterfeit' words practiced by members of the male elite at court; second, through consistent collocation of this label 'the King's English' with verbs - 'counterfeit' or 'clip' - designating monetary crimes punishable as treason. Testifying to a shift of the centre of cultural as well economic gravity to educated non-elite protestant ('royal') men and to the normative ('sovereign') systems that served their interests, this bears out Michel Foucault's point that the seventeenth century saw a dissemination of power through multiple, diverse forms including cultural norms.

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Teaching and learning English in Geneva: questions of economy, identity, globality and usefulness.

In multilingual and multicultural contexts such as Switzerland, language diversity is a core element of local culture and economy as well as the complex policies

governing both language use and learning curricula. Traditional cantonal policies of foreign language (FL) education, therefore, have placed special emphasis on mutual understanding among citizens. However, the unprecedented spread of English as a global language poses new challenges and raises questions of local and global identities, equality and economic benefits.

Swiss plurilingualism dates back to the time of Napoleon, and the teaching of the other main national language (French or German) in the different linguistic regions started as early as the first half of the 19th century. Nevertheless, the tradition was challenged when, due to its role in international business and communication, English emerged as an alternative to national languages at the end of the 1990s. Despite continuing debates, general interest has been growing exponentially and nowadays English is present almost everywhere in Swiss school curricula. In some regions of the country it has even gained priority over national languages, placing further strain on the intricate system of federal and cantonal FL policies. Each new political decision affecting this fragile balance raises important questions regarding not only the role of financial considerations but also that of plurilingualism and national identity in FL teaching. Consequently, national languages are frequently compared to English in terms of value, usefulness and necessity. But what do such "rankings" truly represent? Are their roots in economic reality or perceptions, important social values or urban legend? Do they reflect teachers' or learners' preferences and attitudes and what conclusions do they offer as to their beliefs, identity and motivation?

The paper addresses these questions from two perspectives. Learners, on the one hand, represent important stakeholders in issues of language policy, and in modern FL contexts they are faced with growing expectations and increasingly complicated choices. Nevertheless, such diversity also presents opportunities, making FL learning a complex matter of identity and self expression, financial growth and social cohesion. The paper draws on the findings of a survey study of students' attitudes toward English at the University of Geneva to demonstrate the motivational power of Swiss national identity as well as career prospects.

On the other hand, the issues that matter for learners and society in general also resonate among teachers. In fact, despite also being at the mercy of national policy makers when it comes to designing FL education curricula, they are those who face the learners in the end and therefore transmit – besides grammatical structures and linguistic skills – a certain representation of the language they teach. Fighting against stereotypes which are socially constructed (or spreading them!) is often neglected as an underlying part of their work, which is sometimes carried out unconsciously. Results of a quantitative questionnaire sent to foreign language

teachers in Geneva will in fact show that the arguments found in common interpretation are also very vivid in their discourse and their evaluation of the languages in general.

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Shakespeare and the Modern Economy

Describing money and words as homologous systems of exchange that function to constitute, formulate, and transmit values, this paper will explore the formative period of the modern economy, when sixteenth-century writers were struggling to conceptualize it, and Shakespeare was dramatizing its basic principles. These are 1) that neither money nor words need 'represent' anything at all (precious metal or reality), but are social facts based on assent and trust, or credit—the fiduciary principle—and 2) that value is established in exchange and constituted by desire—the volitional corollary. Economic theorists of the period (quite like most mainstream economists yesterday and today) did not quite grasp these principles, which are nonetheless evident in the action and arguments of *The Merchant of Venice* and *Troilus and Cressida*.

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Beckett – Vico – Joyce: “a savage economy of hieroglyphics”

“Can we now properly undermine and hence get over the pervasive involvement of monetary symbolization in thought?” When, in 1982, Marc Shell formulates his rhetorical question after a magisterial demonstration of the foundational structural relations binding money, economy, language and thought in Western culture, modes of thinking that believe they can easily escape their own internalization of economic forms strike one with the full force of their naivety. This paper seeks to address head-on the issue of stylistic economy in the initial decades of the 20th century by focusing on the early scholarly and fictional works by Samuel Beckett.

Charting the evolution of a key trope from Beckett’s 1929 “Dante... Bruno. Vico.. Joyce” essay (“a savage economy of hieroglyphics”) to its later articulation in *Proust* (1930), *More Pricks Than Kicks* (1934) and the recently published short story *Echo’s Bones* (2014), I will show both how Beckett distinguished his aesthetic trajectory –

his poetics of unknowing – from the Joycean “revolution of the word” while accounting for the philological and philosophical implications of the notion of oikonomia heralded by Vico’s *New Science*. To enrich the Vichian perspective, I will attend to the ways in which providential oikonomia relates to the condition of modernity by considering Giorgio Agamben’s genealogical excavation of the notion, as used by the Church fathers, towards its governmental paradigm as a contemporary managerial praxis ordering the course of events. If the radical outlook on life of some of Beckett’s characters seems to offer a rare yet staunch form resistance to political and divine economies, outplaying conventional and consensual modes of logic, Beckett’s stylistic reflexivity mobilises economy to indicate the failure of commensurability in the realm of thought and its absorption into a predicateless “tissue of corporeal hereditaments”. Though this might not present a way out of the monetary symbolisation of thought, it extends the notion of economy in a twofold way gathering the living and the dead in a threshold of indistinction, i.e. a bodily economy confronted with the incommensurability of its debt to nature.

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Philosophes Building (Saturday): Boulevard des Philosophes 22

Café du Marché (Friday Dinner), Boulevard Henri-Dunant 16

Buildings and Maps



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Rue de Candolle 5



Café du Marché
Boulevard Henri-Dunant 16



The Philosophes Building
Boulevard des Philosophes 22

